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By order of the Committee

Frontispiece

TOBY JUG By RALPH WOOD

No. 101

COUNTY BOROUGH OF SALFORD

ROYAL MUSEUM & ART GALLERIES
PEEL PARK

Catalogue of a Collection of English Pottery Figures

DEPOSITED ON LOAN BY

Messrs. Frank Falkner &
E. J. Sidebotham

Price 3d.

1906
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MANCHESTER

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Royal Museum & Art Galleries
Peel Park
Salford
July 1906

IN the beginning of the year 1905 Messrs. Frank Falkner and Edward J. Sidebotham, the owners of the interesting and valuable collection of Early English Pottery Figures to which this Catalogue has reference, were good enough to offer to lend the collection to the Salford Museum and Art Galleries Committee for exhibition. Of this offer the Committee have been pleased to avail themselves, and the public have now placed before them a notable and comprehensive collection, which has been arranged as far as possible under the names of the makers, and contains probably a larger number of marked examples of English Pottery Figures than has hitherto been brought together for public exhibition in this country.

BEN. H. MULLEN
Curator

INTRODUCTORY NOTE

THE general history of the development of pottery manufacture in England has received much attention during the last forty or fifty years. Thanks to the labours of many collectors and students we can now trace, with the greatest ease, the gradual and successive stages by which the peasant pottery of the seventeenth century gave place to the fine productions of Wedgwood, Spode, Turner, and Minton. All the inventions and discoveries that perfected the dainty salt-glaze, or the useful cream-colour wares of Staffordshire, are so well known that we can expect to learn nothing more that will add materially to the main current of this history. But many a minor branch of the principal stream has been treated with such scant respect in the past, that now-a-days it is only by the enthusiastic efforts of collectors that we can fill in the gaps left by contemporary writers.

Everyone with the slightest pretension to a knowledge of English pottery has heard of the china figures and groups made at Bow and Chelsea, at Bristol and Derby; for had they been nothing better than inferior copies of the earlier productions of Dresden, Chantilly, and Vincennes, they were made for the gallants and fine ladies of the eighteenth century and have figured in all the chit-chat concerning that age from the letters of Horace Walpole down to the verses of Austin Dobson. Many a charming literary allusion brings to our minds the fashionable boudoir of the eighteenth century glittering with its "dainty rogues in porcelain," but no one has thought it worth while to remind us how Betty and Giles loved to bring from the

country-fair equivalent figures of more homely style and material to deck out their dresser or brighten their mantel-shelf. And so it follows that the common rustic figures, made by men who were little more than peasants themselves, have been passed over in silence for the most part, even in ceramic histories.

Herein lies the value of the present collection of earthenware figures, mostly made in Staffordshire during the eighteenth or the early years of the nineteenth century. For years past Mr. Frank Falkner and Dr. Edward J. Sidebotham have been exploring this little-known byway, and from many a lonely cottage or remote farmhouse on Lancashire moorlands, by Cheshire meres, in Derbyshire dales, or on wild Welsh hillsides, have been gathered these simple memorials of a vanished past, when tastes were simpler, needs were fewer, and manners more robust—perhaps even more uncouth. From such a collection, notable for its variety and extent, there is much to be learnt by all who care for such sidelights on our history. How easy it is to trace both the advancing skill of the potter and the amelioration of manners implied by the change from the rough bear-mug with moveable head forming a cup, to the Toby-Philpot jug of a later date. The roughly formed and coarsely coloured animal figures of the early eighteenth century pass by way of the grotesque camel or squirrel teapots and mugs of the middle of the century to strongly modelled pitchers, loving-cups, and other drinking vessels, with some flavour of the antique. That fine example of bucolic humour, "The Parson and Clerk," so evidently a caricature of well-known men, forms a rare

contrast to the busts of "Wesley" and "Whitfield," which show remarkable skill in modelled portraiture. In a word, the collection illustrates for us not only the taste of a century among our own country folk but a most striking page in one of the many chapters of our industrial development.

Of greatest interest to the student of pottery is the wealth of pieces in the collection stamped with the maker's name; so that it becomes possible to fix with tolerable certainty the date and place of many pieces that have hitherto puzzled the historian. One striking instance of this is the proof here presented that Wedgwood must have made large quantities of earthenware figures decorated with enamel colours long before he embarked on the production of his better known busts and bas-reliefs in black basalt or jasper.

To bring together so many early examples in such fine condition is no mean achievement; and their public exhibition, rightly regarded, is of great value to all students of past times and things. No doubt in these days of cheap schools of art and of much fuss about things artistic the superior person may glance with scorn at the rude simplicity, amounting to ignorance, of many examples that are here displayed; but even the worst of these pieces is preferable to the hideous leering cats, the grinning monkeys and the gaping frogs, that a vicious "New Art" showers down upon so many drawing rooms in this twentieth century.

WILLIAM BURTON

NOTE

In every collection of earthenware figures there will always be a large proportion of unassignable specimens, some of which may quite rightly be counted amongst its most valuable treasures, and we have the names of certain manufacturers whose work it is impossible at present to trace, owing to no marked specimens so far having been recorded. It must always be remembered that the vast majority of these figures aroused little contemporary interest. Ward in his history of Stoke-on-Trent, after giving a list of the potters working at Hanley, states that he might be thought too particular if he "enumerated some small works principally employed in making china toys:" hence it is not surprising to occasionally find one of these "toys" stamped with the mark of a potter whose name, owing to it having been thought unworthy of notice by the local historian of the period, would have passed away had it not been inscribed on these humble efforts of his craft. Occasionally examples are found which have obviously been modelled by the working potters at their own homes.

CATALOGUE

Case A — Slip Decorated Figures

(*Nos. 1 and 2*)

THE method of Slip Decoration, which has often been described, viz., that of pouring the clay in a liquid state of the consistency of treacle from a vessel with a narrow elongated spout, was carried on during the latter portion of the seventeenth; the whole of the eighteenth; and well into the nineteenth century. Although there are many examples of dishes, posset pots, and other forms of ware decorated with "slip," very few figures have survived from the early periods of production. Only two examples will be found in this collection, and though not made of red clay, are decorated with lines and dots in the usual "slip" manner. They are crude in modelling, glazed with lead, and are early productions.

No.

1. FIGURE OF A CAT, stoneware body coated with white, ornamented with spots in brown slip. Height 3¼in. (*Illustrated, Plate I.*)

2. Box, in the form of a duck, buff coloured clay, glazed and ornamented with spots and lines in dark brown slip. Height 3⅜in. (*Illustrated, Plate I.*)

Case A — Early Agate Ware Figures

(*Nos. 3 to 10*)

THESE figures, made of two or three different coloured clays intermingled and now defined as "Early Solid Agate," were no doubt contemporary with those of the early "Slip" period, and this method was probably intended as a variant in decoration.

Very few indeed of this school have come down to us, and the cat, the ancient symbol of contentment would seem to have been one of the most popular subjects for representation.

The result of this mixing of different coloured clays as evinced by the Figures, is no doubt more curious than artistic, but when applied to other objects such as dishes, &c., the harmony of colourings has more pleasing effects.

In later days the process was brought to very great perfection both by Whieldon and Wedgwood.

No.

3. FIGURE OF A CAT seated upright, made of three intermingled clays, highly glazed. H. 6¼in. (*Illustrated, Plate I.*)

No.

4. FIGURE OF A CAT seated upright, formed of three intermingled clays, lead glazed. H. 6in.

5. FIGURE OF A CAT seated upright, made of two intermingled clays, splashed with blue, salt glazed. H. 4¼in.

6. GROUP, BEAR BAITED BY A DOG, coloured with brown and yellow glazings; on oblong ornamented base, with impressed diaper pattern; made of two intermingled clays. H. 6¼in.

7. FIGURE OF A CAT seated upright, brown clay, with eyes in a darker coloured clay. H. 4¾in.

8. FIGURE OF A CAT seated upright, made of three intermingled clays. H. 5¼in.

9. FIGURE OF A WOMAN, made of two intermingled clays, slightly splashed with blue, salt glazed. H. 7¼in. (*Illustrated, Plate I.*)

10. FIGURE OF A CAT with a rat in its mouth, made of two intermingled clays, lead glazed, slightly splashed with blue, the rat and eyes of cat made of a red clay. H. 5in. (*Illustrated, Plate I.*)

Case A. Astbury School

(*Nos.* 11 *to* 14)

MANY examples of potting have with considerable confidence been attributed to the elder Astbury, 1736–1743, whose christian name has been given by different writers as John, Thomas, and Samuel. The very rare figures shown, parts of which are made up of different coloured clays, we have attributed to Astbury; though they are crude in design their lead glazing is extremely rich, and in their realisation considerable artistic effects have been achieved. Like nearly all of the earliest earthenware figures they are small, and do not convey much idea of portraiture in their conception.

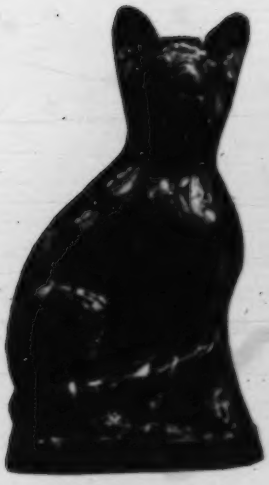
No.

11. FIGURE OF A MAN standing, playing bagpipes, splashed with green and brown; base and stand of a red clay, bagpipes of a similar clay with yellow slip ornament. H. 6in. (*Illustrated, Plate II.*)

SLIP
DECORATED
FIGURES

No. 2 H. 3⅜in.

No. 1 H. 3¼in.



No. 3 H. 6¼in.

No. 9 H. 7¼in.

No. 10 H. 5in.

EARLY AGATE WARE FIGURES

PLATE II

ASTBURY SCHOOL

No. 13 H. 5in.

No. 11 H. 6in.

No. 14 H. 6in.

No. 22 H. 4¾in.

No. 25 H. 3in.

No. 16 H. 7in.

SALT-GLAZE FIGURES

No.

12. COMPANION FIGURE OF A MAN playing violin. H. 6in.

13. FIGURE OF A COBBLER seated, splashed with brown; eyes and shoes of a red clay. H. 5in. (*Illustrated, Plate II.*)

14. FIGURE OF A MERRY ANDREW, buff body, supported by the trunk of a tree made of two different coloured clays; eyes brown clay. H. 6in. (*Illustrated, Plate II.*)

Case A — Salt-Glaze Figures

(*Nos.* 15 *to* 31)

ALTHOUGH Dwight's figures were glazed with salt, and the process is still extensively used in the manufacture of sanitary ware, the term "Salt-Glaze" is particularly applied to a fine stoneware, varying in colour from drab to white, glazed with salt, and hence showing the fine pitting on the surface which has been aptly compared with that occurring upon orange skin or fine leather; an appearance, however, which may be obscured in some specimens by the addition of red lead which causes the glaze to be smoother and more unctuous. This ware was extensively manufactured in Staffordshire during the eighteenth century, probably also in Liverpool, and possibly in other places. Figures in contradistinction to articles of use were made from early times but only in small numbers, and are hence of great rarity.

These Salt-Glaze Figures are mostly of small size, and were occasionally copied from the antique as in the well-known "Spinario," the boy extracting a thorn from his foot, or from porcelain models, as the pair of pug dogs formerly belonging to Mr. Soden-Smith, which were copied from the Chelsea-Derby. At other times a Chinese inspiration is felt, notably in the pair of hawks in the British Museum, and the pair of figures in the Schreiber collection, Victoria and Albert Museum, but as a rule the figures are original conceptions, though often very archaic in appearance.

A general plainness characterises them, the white surface being occasionally relieved by portions made of a different coloured clay, whilst manganese or cobalt were sometimes applied sparsely before glazing. We rarely find them enamelled in colours. Some of the earlier specimens were modelled entirely by hand, the majority being made in moulds.

No marked Salt-Glaze Figure has hitherto been described, so that although the names of many manufacturers are known, we are not at present able to ascribe any of the pieces to a particular maker.

No.

15. FIGURE OF A BEAR hugging a dog formed as a jug, the head being the cup, covered with fragments of rough clay. Brown decoration on collar of bear. H. 9in.

No.

16 FIGURE OF A YOUTH, "The Spinario," seated on the ground and removing thorn from his left foot. H. 7in. (*Illustrated, Plate II.*)

17. BIRD-CALL shaped as a peacock, with tail outspread, slightly splashed with blue. H. 3½in.

18. FIGURE OF A CAT seated upright; the eyes black. H. 3in.

19. GROUP, A LADY AND GENTLEMAN seated on a high-backed settle, bottle between them. Three masks at the back of the settle. Reliefs and ornaments in brown clay. H. 6in., length 7½in. (*Illustrated, Plate III.*)

20. FIGURE OF A COCK, decorated with incised lines, and touched with brown. H. 7½in. (*Illustrated, Plate III.*)

21. FIGURE OF A PARROT, eyes touched with brown. H. 7½in.

22. FIGURE OF A MAN wearing a three-cornered hat, mask and domino, gauntlets on hands, ring with large stone on finger of right hand, circular applied ornaments on domino, eyes touched with brown. H. 4¾in. (*Illustrated, Plate II.*)

23. FIGURE OF A BEAR formed as a jug, the head being the cup, covered with fragments of rough clay; claws, teeth, &c., decorated with brown. H. 7½in.

24. FIGURE OF A BEAR formed as a jug, the head being the cup, surface roughened; made of dark brown clay, eyes in a white clay. H. 3¼in.

25. FIGURE OF A LADY holding short sword clasped to her side. H. 3in. (*Illustrated, Plate II.*)

26. TEAPOT, in the form of a kneeling camel; on one side are two standing figures, one in costume of the early part of the eighteenth century. H. 5¼in.

27. TEAPOT, in the form of a kneeling camel, handle shaped like a a dolphin. L. 9¼in.

28. FIGURE OF A GIRL with lamb at her feet. Key ornament on base. H. 7¾in.

No.

29. FIGURE OF A GOOSE, eyes touched with brown. H. 3in.

30. FIGURE OF A LADY holding a dagger. H. 3¾in. Similar to No. 25.

31. FIGURE OF A SHEEP AND LAMB lying down on rocky base; eyes of sheep touched with brown. H. 3in.

Case B Early Whieldon or Tortoiseshell School

(*Nos. 32 to 72*)

DURING a very long career Thomas Whieldon, who began business before 1740 at Fenton Low and continued until 1780, no doubt made a large number of figures and groups. To him has been attributed the first application of the beautiful tortoiseshell glazings which were for many years imitated by most of his contemporaries, and are now known as Whieldon Ware.

Although we are unable to point to a single specimen bearing his name or mark, there are many figures which may with considerable confidence be attributed to him, and as stated by Mr. Freeth "the kind naturally varies to some extent in the different stages of his career."

Throughout this school we find an artistic blending of colouring and glazings which indicates much refinement of taste, and which time has now mellowed into great softness of effect, thereby causing the so-called Whieldon Figures to be much appreciated by the collector.

Frequent efforts at portraiture may be discerned in the Whieldon School of figures, and throughout there is found a richness of colour and glazing which has been described as the envy and despair of the modern potter, and to which the camera entirely fails to do justice in rendering.

No.

32. FIGURE OF AN ACTOR dressed in turban and flowing mantle, right hand resting on dagger in his belt. Tortoiseshell ware, with brown and green glazing. H. 5¼in. (*Illustrated, Plate IV.*)

33. FIGURE OF A LADY holding a sheath in right hand, in left a dagger, decorated with brown glazing. H. 5¾in.

34. FIGURE OF A RHINOCEROS with man on its back, tortoiseshell ware, coloured with brown and blue glazings. H. 8in.

35. FIGURE OF DIANA with dog, coloured with brown and grey glazings, on square hollow pedestal made of buff clay, eyes brown clay. H. 7in. (*Illustrated, Plate IV.*)

No.

36. FIGURE OF VENUS with bow, on irregular base, decorated with yellow, brown and green glazings, eyes brown clay. H. 5½in.

37. FIGURE OF SPHINX, coloured with green and brown glazings H. 3½in.

38. FIGURE OF A BABY lying in wickerwork cradle, decorated with dark and light brown. H. 3in.

39. BOX, in the form of a lady's head, with screw lid, decorated with brown and green glazings. Dia. 2¼in.

40. FIGURE OF A BABY lying in wickerwork cradle, coloured with green glazing. H. 3in.

41. FIGURE OF A MONKEY, slightly splashed with brown glazing, eyes black. H. 4in.

42. FIGURE OF A BOY skating, Winter, coloured with brown and yellow glazings (after the Bristol model). H. 6¼in.

43. GROUP, THE MADONNA AND CHILD, coloured with rich brown and green glazings. H. 9in.

44. FIGURE OF A POET, draped in mantle, with yellow and green glazings, eyes brown clay. H. 6in. (*Illustrated, Plate IV.*)

45. FIGURE OF A DOG, coloured with brown glazing, seated on green base. H. 3¾in.

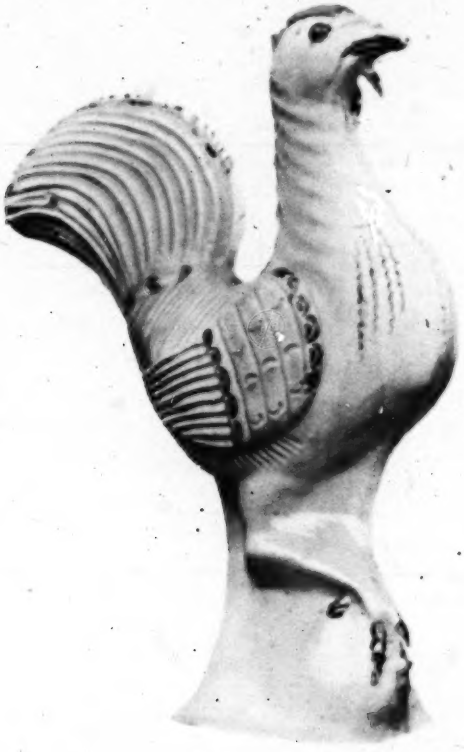
46. FIGURE OF WINTER, draped in mantle, coloured with brown glazing. H. 4½in.

47. FIGURE OF SUMMER, companion to above, coloured with brown and yellow glazings. H. 4½in.

48. FIGURE OF A MONKEY seated, holding cup in right hand, bottle in left, on oblong hollow base; monkey dark grey, stand green glazing. H. 4½in.

49. GROUP, CANARY AND LINNET ON TREE, with nest, coloured with green, yellow, and grey glazings; on irregular base. H. 8in.

SALT-GLAZE FIGURES



No. 20 H. 7½in.

No. 19 H. 6in. L. 7½in.

PLATE IV

WHIELDON FIGURES

No. 35 H. 7in.

No. 32 H. 5½in.

No. 44 H. 6in.

No. 98 H. 6⅞in.

RALPH WOOD GROUP

No.

50. FIGURE OF AN OLD WOMAN seated on wicker chair smoking a masked face pipe, cat on her knee, at back handle made of two twisted serpents; coloured with yellow and green glazings. H. 5¾in.

51. JUG similar to No. 63, man seated ironing a coat sleeve with a tailor's goose, coloured with green, yellow, and brown glazings. H. 11½in.

52. FIGURE OF A MAN seated, elbow resting on barrel, coloured with brown, yellow, and green glazings. H. 4¾in.

53. SATYR HEAD MASK CUP, decorated with brown and green glazings. H. 4½in.

54. SAUCEBOAT, in the form of a bird, the tail terminating in a dolphin's head, which forms the spout. H. 3½in.

55. FIGURE OF A SQUIRREL, ornamented with strong brown and green colouring, tail curved over back, on irregular base. H. 7in.

56. TOBY PHILPOT JUG, old man seated holding jug of foaming ale on left knee with both hands, coloured with brown and yellow glazings, with green base. H. 9¾in.

57. FIGURE OF A COCK, ornamented with brown spots, on irregular base, with green colouring. H. 7¼in.

58. FIGURE OF A COW formed as a milk jug, on flat base; with seated woman milking, coloured with green glazing. H. 5½in.

59 and 60. PAIR OF SAUCEBOATS, in the form of a duck and a drake, decorated with coloured glazings. H. 4½in.

61 and 62. PAIR OF FIGURES, girls, each holding a basket of fruit, coloured with rich brown glazings. H. 4¾in.

63. JUG in the form of a man seated holding small jug with right hand, cup in left hand, coloured with brown, yellow, and pale green glazings. H. 11½in.

64. SCENT BOTTLE, in the shape of a mermaid, decorated with brown glazing. H. 2¾in.

No.

65. FIGURE OF A MAN seated, playing bagpipes, slightly decorated with green and yellowish brown glazings. H. 5in.

66. FIGURE OF A PEASANT GIRL with dog, holding basket of fruit in left hand, stick in right, coloured with brown and green glazings, on irregular base mounted on square plinth. H. 8½in.

67. TOBY PHILPOT JUG, old man seated holding jug of foaming ale on left knee with both hands, coloured with rich green and brown glazings. H. 9½in.

68. PIPE, in the form of a coiled snake, decorated with brown, yellow, and green glazings. H. 7½in.

69. FIGURE OF A LADY holding a fan, coloured with blue, yellow, brown, and green. H. 5¼in.

70. FIGURE OF A MAN holding glass in right hand, bottle in left, decorated with brown and green glazings. H. 6in.

71. FIGURE OF A LION couchant, coloured with brown and green glazings; on irregular base. H. 3¼in.

72. FIGURE OF SUMMER, a girl holding basket of flowers, coloured with green and brown glazings; mounted on square plinth. H. 4¾in.

Case C — Ralph Wood School

(*Nos. 73 to 109*)

THE figures and groups made by Ralph Wood, Senr. and Junr. (father and son) bear peculiar characteristics which enable them to be distinguished from those of most other potters. Fortunately in this class a fair number of marked specimens occur and two distinct marks are found viz.: R. Wood and Ra. Wood Burslem; it may be assumed that the former is the mark of the father and the latter that of the son.

It may reasonably be claimed for the Ralph Woods, that, with regard to their figures, no other Staffordshire Potter has equalled their productions in refinement of decoration, and that they were the first Staffordshire Potters to mark their name upon figures.

In many instances the modelling and scheme of coloured tortoiseshell glazings are excellent, and the originality and humour of the pieces known as "The

Vicar and Moses," and the "Toby Philpot," set these examples high up in the realms of English pottery figures, whilst the group of "Hudibras upon his Horse" shows a degree of modelling, particularly in the face and features of Hudibras, rarely excelled. As the coloured glazings upon many of the Wood figures were applied with a brush, there is found an absence of glaze here and there. The modelling of the features and the colour scheme of the decoration throughout is of such distinctive character as to make these groups and figures easily recognisable as a rule.

Many of the Ralph Wood figures and groups have been repeated by the potters down to the present day, gradually losing most of their sharpness and character. This is demonstrated by comparing the present day productions with the "Vicar and Moses" Group No. 83, the "Toby Jug" No. 103 in this collection, and the "St. George and the Dragon" Group in the collection of Mrs. John Baddeley Wood, of Henley Hall, Ludlow, a descendant of the Ralph Woods, all of which are marked "Ra. Wood Burslem"

The Statuette of Alderman Beckford, No. 488 in the Willett Collection, Brighton, we would ascribe to Ralph Wood; it is decorated in coloured glazings and is a triumph of figure potting. It is copied from the Statue in the Guildhall.

Ralph Wood, Junr. adopted the enamel process of decoration for some of his busts and figures, which in addition to affording a greater range of colours obviated the undue running of one shade of colour into another.

The Figure of Sir Isaac Newton, No. 970 in the Willett Collection, and the Bust of Neptune in the Victoria and Albert Museum, are both decorated in enamel colouring; they are marked Ra. Wood Burslem, as also is a Bust of Handel and a figure lettered "Flemish Music."

Ralph Wood, Senr. was baptized in 1716; he married Mary Wedgwood, who died in 1756, and he died in 1772.

Ralph Wood, Junr. was baptized May 22nd 1748; he died in 1795.

No.

73 and 74. PAIR OF FIGURES, "The Haymakers," young man with left hand supported on tree trunk, scythe held in right hand, maiden holding barrel under right arm; coloured with grey, green, and brown glazings; standing on irregular bases mounted on square plinths; former impressed R. WOOD. H. 7½in. (*Illustrated, Plate V.*)

75. FIGURE OF CHARITY standing on rocky base, uncoloured; impressed R. WOOD. H. 8in.

76. BUST OF MILTON, cream ware, uncoloured; mounted on panelled pedestal. Impressed inside 81 Ra. Wood Burslem H. 9in. (*Illustrated, Plate VIII.*)

No.

77. FIGURE, THE LOST PIECE, young woman standing on irregular base, holding broom in right hand, coin in left hand, coloured with very delicate grey green and yellow glazings. H. 8¼in.

78. FIGURE OF A SPORTSMAN holding gun, with dog at foot, coloured with brown and green glazings, standing upon moulded base. H. 9in.

79. FIGURE OF A GOAT lying on rocky base, decorated with natural coloured glazings. Probably modelled by Voyez. H. 6in.

80. COMPANION FIGURE OF A RAM. H. 5in. (*Illustrated, Plate V.*)

81. FIGURE OF OLD AGE, man leaning upon a stick and a crutch, coloured with grey, black, and green glazings; standing upon irregular base coloured with delicate grey and green glazings, hat and boots black; impressed R. WOOD. H. 9in. (*Illustrated, Plate V.*)

82. FIGURE OF A LADY holding a rose in left hand pressed to her bosom, right hand upraised, standing upon carefully moulded base with lamb at foot, coloured with delicate green, yellow, and pale brown glazings; probably modelled by Voyez. H. 9in.

83. GROUP, THE VICAR AND MOSES, parson asleep in two-decker pulpit with open book, clerk in desk below with upraised hand, impressed on front of pulpit "The Vicar and Moses," coloured with brown and pale blue glazings. Impressed on base Ra. Wood Burslem H. 9½in. (*Illustrated, Plate VI.*)

84. GROUP, CUPID AS A HERALD (one of a pair), with oil gilding on wings, seated upon a panther; mounted on oblong base coloured with pale green and grey glazings. H 8½in.

85. FIGURE OF HUDIBRAS seated on his horse, in the act of drawing his sword

> "*With basket-hilt, that would hold broth,*
> *And serve for fight and dinner both*"

mounted on oblong plinth, decorated with green, brown, and yellow glazings. H. 11½in.

RALPH WOOD FIGURES

No. 73 H. 7½in. *No.* 81 H. 9in. *No.* 74 H. 7½in.

No. 109 H. 8½in.

No. 80 H. 5in.

PLATE VI

No. 83 H. 9½in.

RALPH WOOD GROUP

No.

86. FIGURE OF A DOG seated upright on a cushion, coloured with pale green and grey glazings; mounted on oblong moulded base, with applied ornaments of tassels at each corner. H. 6¾in.

87. GROUP, THE VICAR AND MOSES slightly different in colouring from No. 83. Not marked. H. 9½in.

88 and 89. GROUPS, pair of candlesticks with nozzles, each consisting of a young man and a maiden seated upon rocky base, the former holding a birdcage, the latter holding a dove in left hand, flower in right hand, with waterfall and swan and lamb at foot, coloured with delicate green and grey glazings. Impressed 89. H. 11¼ in.

90. GROUP, young man seated playing flute and maiden with head resting on right hand, two lambs, and goat on rocky irregular base, coloured with green, blue, and grey glazings. Imperfect. H. 9½in.

Case D

91. SATYR HEAD MASK CUP with crabstock handle, coloured with brown and green glazings. H. 4in.

92. TOBY JUG, similar in design to 102. H. 6½in.

93. GROUP, BULL-BAITING, bull attacked by dog; oblong irregular moulded base, with coloured glazings of browns and greens. H. 6in.

94. TOBY JUG, in the shape of man seated, jug in left hand, drinking horn in right, coloured with yellow and brown glazings, blue coat. H. 6½in.

95. SATYR HEAD MASK CUP with handle of cane design, coloured with brown, green, and grey glazings. H. 4in.

96. FIGURE OF NEPTUNE, crowned, partly draped, standing upon rocky base, coloured with brown, green, and grey glazings; mounted upon square grey moulded pedestal. H. 11¼in. (*Illustrated, Plate VII.*)

97. FIGURE OF A SWEEP, boy with arms folded; standing on irregular base, hat and feet glazed black, coloured with green, grey, and brown glazings. H. 7½in.

No.

98. GROUP, WOMAN SEATED WITH TWO CHILDREN, and man chained to a rock inscribed "Roman Charity," coloured with pale green glazings. H. 6¼in. *(Illustrated Plate IV.)*

99. FIGURE OF SUMMER, girl holding flowers in her apron with hand outstretched; coloured with green and grey glazings. H. 7½in.

100. FIGURE OF VENUS, companion figure to No. 96, partly draped, Cupid to her right, left hand resting on dolphin from whose mouth flows a stream, coloured with brown, green, and grey glazings; mounted upon square grey moulded pedestal. H. 10¾in. *(Illustrated, Plate VII.)*

101. TOBY JUG, old man seated holding jug with left hand upon his knee, pipe resting on thumb of right hand, heraldic panel partly covering man's coat and the base, lettered in italics thus: *"IT IS ALL OUT, THEN FILL HIM AGIAN;"* hat and boots glazed black, coloured with rich brown glazings. H. 10in. *Frontispiece.*

102. TOBY JUG, old gentleman seated holding with left hand jug of ale on his knee, pipe between his legs, cup in right hand, coloured with green, grey, and black glazings. H. 9½in.

103. TOBY JUG, old man seated holding jug on knee with left hand, right hand upraised holding cup, pipe at foot, hat and boots glazed black, coloured with yellow and brown glazings. Mark impressed 51 Ra. Wood Burslem. H. 9¾in.

104. SIMILAR JUG to No. 103, but with both hands clasping jug of ale, and slightly different in details of modelling. H. 9¾in.

105. SATYR HEAD MASK CUP with crabstock handle, coloured with brown, green, and grey glazings. H. 4½in.

106. FIGURE OF SHEEP lying down, coloured with green glazings. H. 5in.

107. FIGURE OF APOLLO with lyre, standing on rocky base, mounted on square plinth, coloured with green and grey glazings. H. 8¾in.

No.

108. FIGURE OF KING DAVID, crowned, partly draped, playing upon the harp, standing upon rocky base, coloured with grey, brown, and green glazings with slight oil gilding; mounted upon square moulded pedestal. H. 12in.

109. FIGURE OF A SHEPHERD with a sheep over his shoulder, feet of sheep fastened together to stick; on irregular base coloured with green and grey glazings, slight oil gilding. H. 8¼in. (*Illustrated, Plate V.*)

Case E — Wedgwood School

(*Nos.* 110 *to* 146)

MISS Meteyard in the introductory pages to her "Memorials of Wedgwood" makes several references to the coloured and glazed figures manufactured by Josiah Wedgwood. She expresses wonderment at the great potter making so scant a reference to this truly original section of his work, and surmises, no doubt quite correctly, that the transcendent success of his Jasper Ware and his black basalt figures entirely eclipsed in his own mind any importance which may have been attached to the production of these particular figures and groups; she writes "Probably time and knowledge will lead to the identification of more of this work of Wedgwood's early days," and again "One of two things is therefore certain they were either designed and afterwards manufactured for special customers, or finding little or no sale were swept away as useless."

From the marked specimens it is evident that great care was bestowed upon their modelling, though the decoration is often strong in colouring, and Miss Meteyard is able to refer to entries in the firm's books of fees paid to modellers for the designing of some of the coloured and glazed figures. She also asserts that "The marbling of the plinth gives positive assurance of Wedgwood's workmanship," this however should be accepted with considerable reservation. In her "Wedgwood and his Works" she says, "Theodore Parker modelled in 1769 'The Sleeping Boy, a Boy a Couch,' large statues of 'Ceres,' 'Juno,' 'Prudence,' 'Milton,' 'Shakespeare,' three 'Doggs,' and 'Cupid Reposing.'" Also we find Mrs. Landré, in 1769, charging for four scripture pieces: "Moses and the Serpents," "Joseph," "The Lord's Supper," and companion; "Six Friars," "A Magdalen," and "Christ and the Virgin."

Mrs. Landré is recorded as having received a fee for designing the series of Faith, Hope, and Charity. An example of her "Charity" is in the Willett Collection, No. 843 it is marked WEDGWOOD. Other interesting specimens are those of the large figure of Fortitude bearing the name "Fortitude" with the mark "WEDGWOOD," both impressed, and the figure of Venus with Cupid and Dolphin, also impressed with the name WEDGWOOD.

Miss Meteyard writes "That so many of these figures are unmarked is inexplicable, as some of the finest can from his modeller's bills be identified as Wedgwood's."

Professor Church informs us that "An early mark previous to 1766 consisted of the name WEDGWOOD, with each letter separately stamped, and not exactly in line." This is characteristic of the marked coloured and glazed figures.

The variety in both the body and style of the Wedgwood Figures confirms the vast amount of experimenting which was at all times carried on by the great potter, and it is rather to be regretted that his talents in this direction were not more fully developed, for he would no doubt have created a school of coloured earthenware figures such as no other country had then produced.

Although only a few marked figures by Josiah Wedgwood are to be met with, many examples exist which have been acknowledged by Professor Church, Mr. Solon and other authorities to have been his productions.

The period covered by the manufacture of these figures would be from about 1760 to 1780.

No.

110. BUST, inscribed at back "Shakespeare," decorated in enamelled colours, marbled base. Mark impressed WEDGWOOD. H. 10½in.

111. BUST OF VOLTAIRE, from the same mould as the marked black basalt example in the Burslem museum; enamelled colouring and slight oil gilding, on carefully marbled base. H. 6¼in.

112. BUST OF GEORGE III, wearing the Insignia of the Garter, brilliantly enamelled; mounted upon marbled pedestal. H. 12⅜in.

113. BUST OF ROMAN EMPEROR, enamelled colouring on marbled base. H. 5½in.

114. BUST OF ZINGARA, modelled by Richard Parker of the Strand in 1774, brilliantly enamelled; mounted upon marbled pedestal. See "Memorials of Wedgwood" (Plate XXVIII). H. 11in.

115. FIGURE OF DIANA, partly draped, holding bow in right hand, left hand over shoulder reaching arrow from sheaf at back, dress decorated with flower sprays; standing on irregular base, mounted upon square plinth, surrounded by chocolate line. H. 11½in.

No.

116 and 117. PAIR OF FIGURES, seated on chairs, gentleman playing flute, lady playing mandoline, with dog on her knee, carefully coloured; mounted on flat bases, curved at corners. (After the Chelsea models.) H. 5¼in. and 5½in.

118. FIGURE OF A LION, right forepaw resting on globe, oil gilt, delicately coloured with enamels; mounted on oblong base, moulded with acanthus leaves, carefully marbled. (After the original in the Naples museum.) Mark impressed WEDGWOOD. H. 9¼in. (*Illustrated, Plate IX.*)

119. FIGURE OF A YOUTH seated, holding basket between his knees, cream ware. Illustrated in Miss Meteyard's "Memorials of Wedgwood" (Plate XIX). Probably modelled by John Bacon. H. 8½in.

120. FIGURE OF A SPORTSMAN leaning against tree stump, gun in left hand resting on ground, holding large bird in right hand; standing on moulded base mounted upon square plinth, surrounded by chocolate line. (After the Dresden model.) H. 8¾in.

121 and 122. PAIR OF FIGURES, CAT AND BEAR, coloured with deep green glazing. H. 2¼in.

123. FIGURE OF CHARITY, imperfect, possibly a "waster," decorated with coloured glazings similar to the marked figure in the Willett Collection, Brighton. H. 8in.

124. GROUP, MADONNA AND CHILD, mother seated on settee with child kneeling upon her knee, delicately enamelled colours, dress decorated with flower sprays; mounted upon square base, marbled. Probably from an Italian model. (A similar piece figured in Church's "English Earthenware.") H. 14in.

125. FIGURE OF MOSES, partly draped, standing upright, left hand at side, right hand holding rod entwined with serpent; mounted upon square plinth, coloured brown. Probably modelled by Mrs. Landré. H. 8½in.

126. EIGHT FIGURES OF CHESSMEN, jasper, designed by Flaxman. Marked Wedgwood.

No.

127. FIGURE OF AN ARCHERESS, companion to No. 129, lady standing against stump of tree, target at back, holding arrow in right hand, bow in left hand; standing on irregular base mounted upon square plinth, surrounded by chocolate line. No. 97 impressed under the base, probably the mould number. H. 7¼in.

128. FIGURE OF THE READING GIRL, partly draped (one of a pair), seated with open book on her knee, cup in right hand, dress decorated with sprays of flowers; mounted on oblong base, marbled. H. 6¾in.

129. FIGURE OF A SPORTSMAN leaning against stump of tree, holding gun with both hands, powder flask at side, bag at back, dog behind him; standing on irregular base mounted upon square plinth, surrounded by chocolate line. Initial "V," painted under the base, probably the decorator's mark. H. 7¼in.

Case F

130. FIGURE OF MINERVA with plumed helmet, right hand upraised, left hand resting upon shield bearing head of Medusa, dress decorated with sprays of flowers; standing on irregular base mounted upon square plinth, surrounded by black line; lettered on front "Minerva." H. 12½in.

131. FIGURE OF ELIJAH (one of a pair), partly draped, seated on stump of tree, being fed by a raven; mounted upon square plinth, surrounded by chocolate line. H. 9¾in.

132. FIGURE OF VAN DYCK leaning against pillar, taken from the statue by Roubiliac in the Soane Museum; on marbled base. Probably modelled by Theodore Parker. H. 22½in.

133. FIGURE OF ATLAS kneeling, supporting globe upon his shoulders (imperfect, globe should be round with pierced holes for flowers), sparsely draped, delicately enamelled; mounted upon square plinth, marbled.

134. FIGURE OF JUPITER, partly draped, holding the sceptre of Cyprus in right hand over his shoulder, left hand holding drapery; eagle at his side with outstretched wings and raised claw, enamelled colouring; standing on irregular base mounted upon square plinth, marbled, lettered under base "Jupiter." H. 11in.

No.

135 and 136. PAIR OF FIGURES after the Dresden models, boy squeezing bunch of grapes into a cup, girl with sickle in right hand, bundle of wheat under left arm, delicately enamelled, her frock decorated with sprays of flowers; both standing on irregular bases mounted upon square plinths, surrounded by chocolate line. H. 7¼in.

137. FIGURE OF PEACE, woman standing holding inverted torch resting upon trophy of Arms, dress decorated with flower sprays, wreath on head; mounted on square plinth, surrounded by red line, numbered inside in colour 74, probably the decorator's number. H. 8¼in.

138 and 139. PAIR OF FIGURES, Farewell and Return, a sailor and his wife; in the former the sailor is bidding good-bye, his hair in pigtail, bundle and stick on ground; in the latter he is welcomed home by his wife, purse in his hand, box lettered dollars on ground. Inscribed "Farewell" and "Return" respectively; on irregular bases upon oblong octagonal plinths, coloured red. H. 9in.

140. FIGURE OF CHARLOTTE AT THE TOMB OF WERTHER, woman clasping urn and leaning against pedestal, partly draped, dress decorated with flower sprays; standing upon irregular base on square plinth, surrounded by chocolate line; numbered inside 22 in colour, probably the decorator's number. H. 9¼in.

141. SAILOR WITH CUTLASS (one of a pair), waistcoat decorated with sprays of flowers; standing on irregular base mounted upon square plinth, surrounded by chocolate line. H. 9¼in.

142 and 143. PAIR OF FEMALE FIGURES, Flora and Pomona, in flowing drapery; standing upon irregular bases mounted on square plinths, surrounded by chocolate line. H. 10¼in.

144. FIGURE OF VENUS, partly draped, holding dove in right hand, garment decorated with sprays of flowers; standing on irregular base mounted upon square plinth, surrounded by chocolate line. H. 10¼in.

145 FIGURE OF A GIRL playing mandoline (one of a pair), frock decorated with flower sprays; standing on irregular base mounted upon square plinth, surrounded by chocolate line. H. 9in.

No.

146. FIGURE OF THE LOST PIECE, woman holding broom in right hand, dress decorated with sprays of flowers; standing on irregular base mounted upon square plinth, surrounded by chocolate line; imperfect. (After the Ralph Wood model.) H. 9in.

Case G Enoch Wood, and Wood and Caldwell School

(*Nos.* 147 *to* 208)

ENOCH WOOD, of Burslem, commenced business in 1783, and in addition to being a modeller and a potter was also a collector of the works of the Staffordshire Potters, and it is much to be regretted that the collection he formed was not conserved, for any historical notes he might probably have left would have been invaluable as supplying links with the past, the absence of which has been so great a loss to the writers of subsequent days.

The busts made direct from his models and moulds show him to have been a master of his craft. The large figure of Eloquence or St. Paul preaching marked E. WOOD, the large plaque "The Descent from the Cross" marked Enoch Wood Sculpsit, and many of the figures and groups manufactured by his firm of Wood & Caldwell are excellent examples of the potter's art.

The large authenticated bust of Shakespeare by Enoch Wood, in the V. and A. Museum, would appear to have been reproduced almost identically by Bott & Co.

Wesley when on one of his preaching tours, gave sittings for the modelling of his bust to Enoch Wood in 1781, with the result that a fine piece of work was produced as shown by the early impressions from the mould.

Enoch Wood who was a nephew of Ralph Wood Senr., was born in 1759, married Miss Anne Bourne in 1780, and died in 1840, and it is said that some of his more important examples of modelling are buried in his tomb.

No.

147. FIGURE OF ST. SEBASTIAN, nude, leaning against tree, lettered on base at front S. SEBASTIAN, M. at back ENOCH WOOD No. 11 H. 10½in.

148 and 149. PAIR OF HERALDIC LIONS, forepaw resting on globe; on irregular base, tree background. H. 8in.

150. FIGURE OF AN ELEPHANT, a watch stand, surmounted by hollow castle containing clock face; man seated on neck of elephant; mounted upon oblong plinth, surrounded by two red lines. H. 8½in.

RALPH WOOD FIGURES

No. 100 H. 10$\frac{3}{4}$in.

No. 96 H. 11$\frac{1}{2}$in.

PLATE VIII

RALPH WOOD BUST

No. 76 H. 9in.

No.

151. FIGURE OF A COCK, carefully modelled, standing upon irregular base, head forming a cup. H. 10in.

152. BUST OF WESLEY, lightly constructed at back, and impressed as follows on oval tablet at back:

THE REV. JOHN WESLEY, M.A. AGED 87

H. 11in.

153 and 154. PAIR OF COWS, serpent biting the heel of one; tree background. H. 9in.

154a. BUST OF MISS LYDIA FOOTE, Countess of Harrington; mounted upon stand resting on four feet. H. 11½in.

155. BUST OF EMPEROR OF RUSSIA wearing orders, delicately coloured, and with silver lustre; mounted upon marbled pedestal; on circular tablet at back in impressed capital letters:

ALEXANDER AET. 35
MOSCOW BURNT
EUROPE
PRESERVED
1812

H. 11¾in.

156. GENTLEMAN AND LADY arm in arm, in costume of George III period. H. 8in.

157 and 158. PAIR OF TRITONS as candlesticks, coloured to imitate bronze, holding cornucopiæ, surmounted by metal nozzles, upon rocky bases; mounted upon square plinths. Mark impressed WOOD AND CALDWELL. H. 10in. (*Illustrated, Plate X.*)

159. BUST, MATER DOLOROSA, from an Italian model, decorated completely in silver lustre; mounted upon square pedestal, ornamented with raised oval. H. 15in.

160. GENTLEMAN AND LADY arm in arm, in costume of George III period. H. 8½in.

[Case H

161. GROUP, ST. GEORGE AND THE DRAGON, St. George mounted on horseback, with silver lustred shield, coloured. Impressed WOOD AND CALDWELL, Burslem. H. 8in.

162 and 163. PAIR OF BULB POTS, in the shape of female heads. H. 6¾in.

No.

164 and 165. PAIR OF FIGURES, seated on chairs, Tam o' Shanter and Souter Johnnie, former holding a cup in right hand, latter holding a jug on right knee, rather strongly coloured; mounted on square plinths. H. 7¼in. and 6¾in.

166. FIGURE OF BRITANNIA seated upon rocky base, right hand holding metal trident, left hand resting upon shield; helmet, breastplate and shield silver lustred. Impressed at back WOOD AND CALDWELL *Burslem* H. 8½in.

167. FIGURE OF QUIN as Falstaff, coloured. (After the Derby model.) Impressed at base WOOD AND CALDWELL. (A similar piece figured in Burton's "English Earthenware.") H. 8⅞in.

168 and 169. PAIR OF RECLINING FIGURES, Antony and Cleopatra, delicately coloured; shield of Antony decorated with silver lustre. H. 7¼in.

170. BUST OF THE DUKE OF WELLINGTON, mounted upon moulded pedestal, lettered in front WELLINGTON. Mark impressed WOOD AND CALDWELL. H. 12½in.

171. BUST OF WESLEY in black gown, delicately coloured, mounted upon moulded pedestal with oval tablet at back. Inscribed:

THE REV. JOHN WESLEY, M.A.
DIED MARCH 2nd 1791. AGED 88
ENOCH WOOD, SCULP., BURSLEM

(A similar piece figured in "Burton's English Earthenware.") H. 12¾in. (*Illustrated, Plate X.*)

172. GROUP, MADONNA AND CHILD, Madonna seated upon rocky base holding child kneeling upon her knee; a different model from the one attributed to Wedgwood. H. 13¼in.

173. BUST, THE REV. GEORGE WHITFIELD, companion to the Bust of Wesley No. 171; mounted on moulded pedestal. Lettered at back on tablet.

THE REV. GEORGE WHITFIELD
DIED SEPT. 30th 1770 AGED 56
ENOCH WOOD, SCULP., BURSLEM

H. 12¾in.

Case I

174. FIGURE OF LEDA AND THE SWAN, seated upon rocky base, left hand clasping neck of swan; mounted upon square plinth, coloured brown. H. 7¾in.

No.

175 to 178. SET OF THE ELEMENTS, Fire, Earth, Air, and Water, each figure standing upon an irregular base, mounted upon square plinth, surrounded by chocolate line and lettered respectively at front Fire, Earth, Air, and Water. H. 8in.

178a. FIGURE OF A LION, in white on solid blue Jasper base, with slight ornament in white relief. Impressed at base ENOCH WOOD SCULPSIT H. 3½in. (*Illustrated, Plate X.*)

178b. FIGURE OF DIANA, similar to the Wedgwood model No. 115 H. 11¾in.

179. FIGURE OF A LION couchant (one of a pair), upon oblong plinth surrounded by yellow line, mark impressed WOOD AND CALDWELL. H. 3¾in.

180. FIGURE OF A PRIZE FIGHTER, black man stripped to waist (one of a pair, "Cribb and Mollineux"), standing on green irregular base. H. 8¾in.

181. GROUP, THE TITHE PIG, consisting of the parson, farmer and his wife with baby in her arms, two young pigs and basket of eggs on ground, with tree background; on irregular base, rather strong colouring. H. 8½in. (*Illustrated, Plate XIII.*)

182 and 183. PAIR OF FIGURES, TAILOR AND HIS WIFE riding on goats, wife with pannier on back containing two children, tailor with basket containing two kids. (After the well-known Dresden models.) H. 5in.

184. FIGURE OF THE DUKE OF WELLINGTON leaning against a cannon on trunk of tree, trophy of flags at foot, strong colouring; on irregular base mounted on square coloured plinth. H. 12in.

185. GROUP, BULL-BAITING, bull attacked by a dog; standing on oblong irregular moulded base; similar to the group by Ra. Wood, but with enamelled decoration. H. 6in.

186. GROUP OF PRIZE FIGHTERS, two figures in the attitude of fighting. "Cribb and Mollineux," black and white men standing upon oblong base, coloured blue. H. 6¼in.

187. FIGURE OF AN ARCHERESS wearing a large hat, holding bow in left hand, arrow in right, target at back, with tree background; standing on irregular base. H. 7in.

No.

188. GROUP, MAN, DOG, AND DONKEY, with paniers containing fruit; tree background. Lettered "Jolly Traveller." H. 7¼in.

189. GROUP, LOVERS seated on garden bench, lady holding book on her knee, gentleman holding ring in left hand, on ground a flower vase, a dog, and the man's hat, tree background; mounted on irregular base, rather strong colouring. H. 8½in.

190 and 191. PAIR OF DEER FIGURES, Hind and Stag, each supported by an arch, tree background, carefully coloured and glazed. H. 6in.

192. FIGURE OF CHRIST kneeling in the garden of Gethsemane, tree background, angel in tree holding cup; on irregular base, strongly coloured. H. 8½in.

193. GROUP, MAN AND WIFE seated on bench, wife holding baby in her arms, man with legs crossed, dog at foot; on irregular base with feet, tree background, strong colouring. H. 8in.

194. RHYTON OR DRINKING CUP, in the shape of a fox's head, coloured. H. 4½in.

Case J

195. GROUP, THE FLIGHT INTO EGYPT, Joseph with Mary and the infant Jesus in her arms seated upon an ass, tree background. Lettered "Flight &" H. 9¾in.

196. GROUP, Companion to No. 195. The Return. Joseph and Mary seated upon an ass, the child Jesus walking. Lettered "Return." H. 9¾in.

197. SEATED FIGURE OF A JAPANESE GOD holding bottle and cup, coloured. H. 4in.

198. FIGURE OF A YOUNG MAN playing a Hurdy Gurdy, Flemish Music, standing on irregular base, mounted on square plinth. H. 9in.

199. RHYTON OR DRINKING CUP, in the shape of a fox's head, coloured. H. 2½in.

200 and 201. PAIR OF GROUPS, MOTHER AND CHILD—Morning Lesson and Evening at Play—in the former the mother is seated on a garden chair, child on knee being taught from open book; in the latter the child is standing at her mother's knee, and they are "clapping hands" by placing their hands alternately on each other; tree background, strong colouring. H. 9in.

NEALE & CO.
TOBY JUG

No. 255 H. 10¼in.

No. 118 H. 9¼in.

WEDGWOOD LION

PLATE X

ENOCH WOOD & WOOD & CALDWELL FIGURES

No. 178a H. 3½in.

No. 157 H. 10in.

No. 171 H. 12⅝in.

No.

202 and 203. PAIR OF FIGURES, OLD AGE. Old man leaning on crutch and stick, old woman carrying a basket over her left arm; standing on irregular bases mounted upon square plinth, and lettered "Old Age." H. 8in.

204. GROUP, THE MARRIAGE UNDER A TREE (one of a pair), parson, clerk, bride and bridegroom, with tree background; attached to tree, an oval tablet surmounted by a ribbon impressed "The New Marriage Act, John Frill and Ann Boke, aged 21. 'That is right,' says the Parson. 'Amen,' says the Clerk." H. 6¾in.

205. JUG, in the form of a Bacchante's head. H. 7⅜in.

206. GROUP, Sportsman with dog and gun shooting pheasants; tree background. H. 6¼in.

207. GROUP, BOY AND GIRL surrounded by wreath of flowers, boy standing playing trumpet, girl seated playing tambourine; on irregular base mounted upon square plinth, coloured red. H. 9in.

208. FIGURE OF A BOY reading a book, coloured in blue and yellow, seated on stump of a tree; on irregular base mounted upon moulded plinth. H. 6¾in.

Case K — John Turner

(Nos. 209 and 210)

A successful potter and maker of fine stoneware jugs and jasper ware; also of busts and statuettes. Turner was working at Stoke in 1756, and in 1762 he removed to Lane End. He died in 1786.

No.

209. FEMALE FIGURE, classical design, hands upraised holding water vase, as a candle holder; mounted on circular plinth, black basalt. Mark impressed TURNER. H. 10¼in.

210. SATYR HEAD MASK CUP, black basalt. Mark impressed TURNER. H. 4in.

Case K — J. Voyez

A celebrated modeller of the figure, said to have been employed by Ralph Wood, Wedgwood, Adams, Neale, and other potters. Fine examples of his carving in ivory will be found in the Holborne Museum, Bath.

No.

211. GROUP OF FIGURES surrounding the trunk of a tree formed as a jug, with crabstock handle, on one side figure of a sportsman holding a glass, above on ribbon appear the words "A Bumper! A Bumper!" on the other side, figure of a girl receiving bird's nest from a rustic youth. Inscribed "J. Voyez 1788"; decorated in coloured glazings. H. 10in.

Case K — Walton School

(*Nos.* 212 *to* 223)

JOHN WALTON, of Burslem, began business about 1790, and was a prolific manufacturer of figures, groups and Toby Jugs, some of which bear his name in raised or impressed lettering upon a ribbon. His name appears in a directory of 1821, and the manufactory was probably discontinued in about 1839.

No.

212. FIGURE OF A SHEEP on rocky base with lamb in foreground, tree background. Scroll at back impressed WALTON. H. 5½in.

213. FIGURE OF A GIRL, standing on irregular base, dove in hand, two doves in tree background. Marked on raised ribbon WALTON. H. 5½in. (*Illustrated, Plate XIII.*)

214 and 215. PAIR OF FIGURES, boy and girl each holding a basket of fruit; standing on irregular bases; tree background. Mark impressed on raised ribbon WALTON. H. 6¾in.

216. FIGURE OF A GIRL with watering can standing on irregular base; tree background. Mark impressed on raised ribbon WALTON. H. 5¾in.

217 and 218. PAIR OF FIGURES, boy embracing dog, girl embracing lamb; standing on irregular bases; tree background. Mark impressed at back on raised ribbon WALTON. H. 6in.

No.

219. TOBY JUG, old man seated, holding on his knee with both hands jug of foaming ale, decorated in rather strong colourings. Copied from the Ralph Wood model. Marked on raised ribbon WALTON. H. 10¼in.

220. FIGURE OF LION couchant, crowned, upon irregular base, tree background. Mark impressed at back on raised ribbon WALTON. H. 6¼in.

221. ROYAL ARMS OF GEORGE III with supporters, decorated in heraldic colours, arranged as a flower holder; standing on marbled base. Mark impressed at back on raised ribbon WALTON. H. 6in.

222 A SIMILAR FIGURE TO No. 216. Marked WALTON. H. 5¼in.

223. GROUP, boy standing with dog at foot, girl seated with lamb in her lap; on irregular base; three sheep below, tree background. Impressed at back on raised ribbon WALTON. H. 7½in.

Case K — Ralph Salt School

(*Nos.* 224 *to* 248)

RALPH SALT, who worked at Hanley about 1812 to 1840, was one of the Staffordshire potters who made, in china and earthenware, a number of village groups and figures with the tree backgrounds. His work may be classed as coming under the same category as that of Walton. He died in 1846, and was succeeded by his son Charles Salt.

No.

224 and 225. PAIR OF FIGURES, ELIJAH AND THE WIDOW OF SAREPTA, the former seated, right hand upraised, raven in tree; the latter seated, left hand resting on barrel, child holding bundle of sticks standing near, jug at foot; irregular bases, tree backgrounds, lettered respectively "Elijah" and "Widow." (After the Wedgwood models.) H. 11½in.

226. BUST OF NAPOLEON BUONAPARTE in uniform of First Consul, on oblong pedestal. H. 11¼in.

227. GROUP, TWO MEN, BOY, AND DOG, with bear held by a rope; tree background. H. 5½in.

No.

228. GROUP, BOY AND GIRL PLAYING MUSICAL INSTRUMENTS, surrounded by wreath. Lettered "Village Group." H. 8in.

229. BUST OF MARSHAL NEY in uniform of the Consulate, on oblong pedestal. H. 11½in.

230. FIGURE OF A GIRL, standing on irregular base, embracing a lamb, tree background; lettered in front "Shepherdess." Mark impressed at back SALT. H. 6in.

Case L

231 and 232. PAIR OF LIONS standing upon flat irregular bases. H. 5½in.

233. FIGURE OF NEPTUNE standing upon irregular group of shells, mounted upon four feet. H. 10in.

234 and 235. PAIR OF FIGURES, girl holding watering can, on rocky base; lettered in front "Gardeners," tree background. Companion Figure of a boy with flower-pot and spade. Impressed at back SALT. H. 5½in.

236 and 237. PAIR OF FIGURES, SHEEP AND RAM, with lamb in foreground, on rocky bases, tree backgrounds. Scroll at back impressed SALT. H. 6¼in. (*Illustrated, Plate XIII.*)

238. FIGURE OF A BOY, lettered in front "Fire." Scroll at back impressed SALT. H. 6¾in.

239. FIGURE OF VENUS, with cupid standing upon group of shells, mounted upon four feet. H. 10in.

240 and 241. PAIR OF SMALL TOBY JUGS, coloured. H. 4½in.

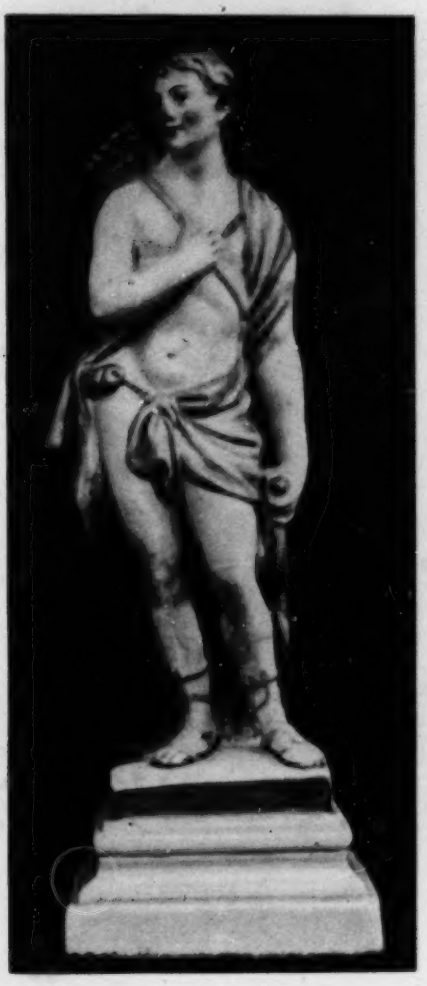
242. GROUP, FLOWER HOLDER, man and woman seated at table covered with tea things; tree background, mounted upon four feet. Lettered "Tee Total." H. 8¼in.

243. GROUP, FLOWER HOLDER, man chained as a prisoner, being suckled by his daughter; tree background, mounted upon four feet. Lettered "Grecian and Daughter." H. 9½in.

244. GROUP, FLOWER HOLDER, man and woman quarrelling; tree background, mounted upon four feet. Lettered "Ale Bench." H. 8¼in.

245 and 246. PAIR OF SMALL TOBY JUGS, coloured. H. 3½in.

NEALE & CO.
FIGURE



No. 253
H. 5in.

No. 278 H. 7¾in.
LEEDS FIGURE

No. 274 H. 9½in.
LEEDS FIGURE

PLATE XII

LAKIN & POOLE
GROUP

No. 259. H. 13¾in.

Nos. 313–316 H. 8½in.

SUNDERLAND FIGURES

No.

247. FIGURE OF A TIGER (companion piece to No. 248) carrying in its mouth a British officer. This represents the fate of Mr. Monroe, who was seized and carried off on Saugur Island, in the Hooghly, while sitting with his friends; mounted on oblong stand with six feet, lettered "The Death of Monrow." H. 12in.

248. GROUP, BULL-BAITING, man standing holding staff, both arms upraised, one dog attacking bull, another dog tossed upon back of bull, rope twisted round neck of bull; mounted upon oblong stand having six feet, lettered on left hand tablet "Bull-Baiting," and on right hand tablet "Now Captin Lad." H. 10¼in.

Case M — Neale & Co. School

(*Nos. 249 to 255*)

THIS firm was originally constitued Palmer & Neale. They frequently employed Voyez the French modeller, and some of their figures may be said to show considerable excellence of workmanship. Both men married daughters of Mr. Thomas Heath of Lane Delph. In 1776 the pottery appears to have been carried on by Neale alone, and later the firm became Neale & Co., subsequently Neale & Wilson, and ultimately Wilson.

In addition to their Jasper and basaltic ware, Neale & Co. were makers of coloured figures, busts, groups, and Toby jugs.

No.

249. FIGURE OF HYGEIA, partly draped, dress decorated with sprays of flowers, right hand holding jug, left hand entwined by a serpent held over flames of fire on square pillar, mounted upon square plinth. H. 9in.

250 and 251. PAIR OF SACRIFICIAL FIGURES, man leaning against fluted pillar sacrificing a kid, bowl at foot of pillar; mounted on square plinth; and woman leaning against square pillar, both hands clasping bowl of fire; mounted upon square plinth. H. 8in.

252. FIGURE OF AUTUMN, girl seated upon moulded base holding bouquet of flowers, dress decorated with sprays of flowers (companion to the Schreiber Figures, No. 1191, V. and A. Museum); mounted upon square plinth. Impressed "Autumn." H. 5½in.

No.

253. FIGURE OF DIANA, partly draped, delicately coloured, left hand holding bow, sheaf of arrows slung over her back; standing upon square pedestal. Mark impressed NEALE & CO. H. 5in. *(Illustrated, Plate XI.)*

254. FIGURE OF FLORA, female partly draped holding in both hands a wreath of flowers, decorated in delicate colourings; standing on irregular base mounted upon square plinth. H. 12½in.

255. TOBY JUG, old man seated holding jug of foaming ale on knee in both hands, rather strongly coloured. Copied from the Ralph Wood model. Mark impressed NEALE & CO. H. 10¼in. *(Illustrated, Plate IX.)*

Case M

William Adams

The Brick House Factory, Burslem

1748—1831

No.

256. GROUP, THE PARSON AND CLERK. After a carouse the parson is being led home—bottle in right hand, glass in the left—by the clerk, who supports him with the right and holds a lantern in the left hand; rather strongly coloured. (After the Chelsea Derby model.) H. 9¼in. (See "William Adams, an old English Potter," Plate XXXIII.)

Case M

Edge & Grocott

(*Nos.* 257 *and* 258)

No.

257. FIGURE OF A BOY, partly draped, holding basket of flowers, standing on irregular base, tree background; rather strongly coloured. Raised tablet at back impressed EDGE & GROCOTT. H. 5¼in.

258. FIGURE OF A BOY with nest in left hand and bird in right, tree background, pearly white ware, uncoloured. Raised tablet at back impressed EDGE & GROCOTT. H. 6¼in.

Case M

Lakin & Poole

(Nos. 259 and 260)

THE figures and groups by Lakin & Poole show a considerable degree of merit both in their modelling and finish; marked examples are, however, difficult to discover. Amongst a long list of articles mentioned upon their invoice heading, we find "Figures in great variety." The firm was in business from 1770 to about 1794 at Hanley.

No.

259. GROUP, ASSASSINATION OF MARAT by Charlotte Corday. Marat in the act of falling to the ground stabbed, Charlotte Corday holding dagger of metal in her right hand, left hand extended, delicately coloured upon marbled base, with tablet in front thus inscribed: "The Assassination of Marat by Charlotte Cordé, (*sic*) of Ca'en in Normandy 1793." Mark impressed under the base LAKIN & POOLE. H. 13⅜in. (*Illustrated, Plate XII.*)

260. FIGURE OF APOLLO, partly draped, with lyre, left foot resting upon pile of books, laurel wreath on head, mantle decorated with flower sprays; mounted upon square plinth, surrounded by chocolate line. H. 13¼in.

Case M

I. Dale

Burslem

(Nos. 260a and 260b)

No.

260a. FIGURE OF A GIRL supporting creel with left hand and holding up skirt in which are two fish with right hand, another fish at her feet, tree background. In front of base lettered "Water." Impressed at back I. Dale Burslem. H. 6⅜in.

260b. BUST OF WESLEY, on panelled pedestal. Impressed on tablet at back:

"THE REV. JOHN WESLEY
M.A.
BORN AT EPWORTH
JUNE 17th 1703
DIED MAR. 2nd
1791
AGED 88"

underneath the tablet, mark impressed: I. DALE, BURSLEM. H. 9¼in.

Case M

Leeds School

(*Nos.* 261 *to* 290)

POTTERY was first manufactured at Leeds about 1760 by two brothers named Green, and the works were carried on for over a century, but it is only the wares produced between 1760 and 1825 that are of interest to collectors.

The articles manufactured were of both the useful and ornamental type, and Figures, well modelled, were made in considerable numbers.

The marks generally used were "Leeds Pottery" and "Hartley Green & Co.," but marked Figures are very rare indeed.

Reproductions of the old patterns were made some years back and marked "Leeds," but lately the old patterns and mark have been skilfully counterfeited.

It is not possible to distinguish Leeds ware from some of the other Yorkshire pottery which was produced in that vicinity.

No.

261. FIGURE OF A GIRL with basket of fruit round her neck; sponge decoration at base. H. 7½in.

262. FIGURE OF A LION couchant, on irregular base, delicately coloured. H. 3½in.

263. RHYTON OR DRINKING CUP in the shape of a hand. H. 5½in.

264. FIGURE OF WINTER, on square moulded base. H. 9½in.

265. FIGURE OF A FALCONER, right hand holding falcon, left hand upraised; delicately coloured, slight oil gilding; leaning against trunk of tree; mounted on irregular base. H. 7¾in.

266 FIGURE OF A RUSTIC BOY (one of a pair), with tree background, bird in tree; standing upon square moulded base. H. 10½in.

267. RHYTON OR DRINKING CUP in the shape of a deer's head, coloured brown. H. 3½in.

Case N

268. FIGURE OF A BOY holding a bird. H. 6¼in.

269. PIPE terminating in figure of Nelson, lettered "Nelson for Ever." L. 7½in.

270 and 271. PAIR OF FIGURES, a boy squeezing a bunch of grapes into a cup; on square base. Companion Figure, a girl with sickle and sheaf of wheat. H. 7½in.

No.

272. RHYTON OR DRINKING CUP in the shape of a fox's head. H. 5½in.

273. FIGURE OF A BIRD as a whistle, on stump of tree, white pearl ware; uncoloured, with black eyes. H. 3½in.

274. FIGURE OF A COCK, white ware, slightly coloured; on square base. I.W. painted in brown under base. H. 9½in. (*Illustrated, Plate XI.*)

275. RHYTON OR DRINKING CUP in the shape of a deer's head, uncoloured, inscribed "drink R.S." H. 3½in.

276. SCENT BOTTLE, in the shape of a lady's head, with screw top. H. 2¾in.

277. FIGURE OF A GIRL seated, with tree background; uncoloured pearl ware. H. 4½in.

278. FIGURE OF VENUS partly draped, pair of doves in right hand, left hand holding Cupid's hand, dolphin at side with water pouring from its mouth; delicately coloured, slight oil gilding, mounted on square base surrounded by chocolate line. Mark impressed inside LEEDS POTTERY. H. 7¾in. (*Illustrated, Plate XI.*)

279 and 280. PAIR OF FIGURES, Old Age, man and woman, very carefully modelled and with slight oil gilding; standing upon square bases, uncoloured. H. 8½in.

281. BUST OF JOHN WESLEY in uncoloured pearl ware; this was probably copied from the bust modelled by Enoch Wood in 1781. In the summer of that year the busts of Wesley were exhibited at the Methodist Conference in Leeds. (See p. 263 "Ward's History of Stoke.")

282. GROUP, THE SCUFFLE, boy with bird's nest in cap held in his outstretched hand, two girls trying to take it from him, tree background; on irregular base, mounted on square plinth, uncoloured, slight oil gilding. H. 7¾in.

283. FIGURE OF A LION, after the model in the Neapolitan museum, pearl ware, uncoloured; standing upon oblong base. H. 9¼in.

No.

284. GROUP, FRIENDSHIP, two boys holding hands, dog looking up, tree background; on irregular base, mounted on square plinth, uncoloured, slight oil gilding. H. 7in.

285. FIGURE OF FREDERICK THE GREAT'S PRUSSIAN HUSSAR, raised about 1760 in Hungary, with drawn sword, on horseback; very carefully modelled on irregular base, mounted on oblong plinth, uncoloured. A similar group, decorated in silver lustre, is figured in "Hobson's Guide to the British Museum," Pottery Section. H. 10¼in.

286. FIGURE OF CERES, companion to No. 288, right hand resting upon sheaf of corn. H. 13½in.

287. FIGURE OF A HORSE in cream ware, made as a sign for a veterinary surgeon; delicately coloured, standing upon oblong base. H. 16½in.

288. FIGURE OF CYBELE holding cornucopia, with nozzle for candle, lion at foot; standing upon moulded plinth. H. 13½in.

289 and 290. PAIR OF FIGURES, a boy holding crook; standing on square moulded base. Companion Figure, a girl holding lamb. H. 11in.

Case O — Liverpool School

(*Nos. 291 to 299*)

DURING the first half of the eighteenth century a large number of potters were at work in what has become now the centre of Liverpool, making "Delft" ware, and about 1760 Liverpool was manufacturing true English earthenware in imitation of the Staffordshire cream coloured pottery.

Towards the close of the eighteenth century, Richard Abbey an engraver, and a Scotchman named Graham established a pottery at Toxteth Park, Liverpool, where they produced amongst other subjects some excellent busts and figures.

Two good examples, busts of Admiral Duncan and Washington, with the name "Herculaneum" impressed, belong to the Liverpool museum; they are well modelled and carefully decorated.

Later these works were taken over by Worthington, Humble, and Holland, who brought over from Staffordshire a colony of potters, whose ware naturally strongly resembled that of the Staffordshire manufacturers.

No.

291. FIGURE OF A LADY holding a flower, with white bull dog at her feet; mounted on irregular moulded base, highly glazed. H. 9in.

No.

292. SCENT BOTTLE, in the shape of a negro's head. H. 3in.

293. CAT seated upright, decorated with sprays of flowers. H. 6½in.

294. BUST OF WESLEY, crudely modelled and coloured. H. 9in.

295. FIGURE OF A MAN standing upright—The Old English Gentleman—holding jug of ale in right hand, cup in left hand; delicately coloured with rich glazing. H. 11½in.

296. PIPE, in the shape of a serpent issuing from mask of fox. H. 6in.

297. BUST OF ADMIRAL DUNCAN, on square plinth. H. 8¾in.

298. MASK CUP PORTRAIT OF ADMIRAL RODNEY, with naval trophies round the rim, handle formed of his pigtail. H. 6½in.

299. RHYTON OR DRINKING CUP in the shape of a fox's head, coloured yellow. H. 3in.

Case O — Ralph Hall

Tunstall, early nineteenth century

No.

300. FIGURE OF A GIRL standing on irregular base, pillar at side from which water is flowing, tree background. Mark impressed at back HALL. H. 6½in.

Case O — Robert Garner

ROBERT GARNER, of Lane End, c. 1786, was a son of Robert Garner of the Foley Works, Fenton, who married Margaret Astbury, daughter of Astbury the well-known potter, and who was, along with Greatbatch and Spode, apprenticed to Whieldon.

No.

301 to 303. SET OF FIGURES, Faith, Hope, and Charity; standing upon square moulded bases with impressed lettering in front, FAITH, HOPE, CHARITY. Heights respectively 8¼in., 8½in., and 9in.

Case O — Salopian

Thomas Turner, of Caughley, *c.* 1774

No.

304. FIGURE OF JACOBIN PIGEON sitting on nest, in the shape of a sauceboat, the handle of the ladle projecting forming the tail; delicately coloured. Mark impressed "S." H. 4¾in.

Case O — Barker, Sutton & Till

Burslem, about 1832 to 1850

No.

305. BUST OF WILLIAM CLOWES in black coat, mounted on square pedestal. Impressed on white tablet at front "Wm. Clowes, Primitive Methodist Preacher." Marked at back in transfer B. S. & T., Burslem. H. 10¾in.

Case O — Swansea School

(*Nos.* 306 *to* 309)

NOT only were the coloured and glazed figures manufactured at Swansea, but black basalt figures of a high order of merit were made, marked examples of which are in existance. One of them a recumbent figure of Antony, being thus marked "G. Bentley, Swansea, 22nd May 1791," it is in the collection of Mr. G. F. Cox.

No.

306 and 307. PAIR OF GROUPS, consisting of man, dog, and cow, and woman, dog, and cow on moulded bases with sponge decoration. H. 5¾in.

308. GROUP, COW FORMED AS A MILK JUG with lid on back and calf at foot, strongly coloured; standing on green moulded base. (After the Whieldon model.) H. 5½in.

309. FIGURE OF A COW formed as a milk jug, with milk-maid; sponge decoration. H. 5¼in.

Case O — Nottingham

EARTHENWARE crucibles were being made at Nottingham in early days. The date 1700 appears upon a large beautifully made possett pot.

The Stoneware Bear Jugs were a characteristic feature of the Nottingham potters.

No.

310. FIGURE OF A BEAR formed as a jug, the head being the cup, the surface roughened. H. 8¾in.

Case P — Sunderland School

(*Nos.* 311 *to* 318)

SOME of the Figures manufactured by the Sunderland potters are not indifferently modelled, but as a rule the decoration is much too pronounced. At the end of the eighteenth and beginning of the nineteenth centuries several firms were at work, and a mark occasionally met with upon figures is that of Dixon, Austin & Co., who commenced in 1800.

No.

311 and 312. PAIR OF FIGURES, SHEPHERD AND SHEPHERDESS, shepherd with a sheep on his shoulder (after the Ralph Wood model), shepherdess with basket over her left arm and lamb at foot; on irregular bases. H. 9in. and 8in. respectively.

313 to 316. SET OF THE SEASONS. Four female figures, partly draped, standing on irregular bases, drapery coloured with mauve lustre; mounted on square plinths lettered "Spring," "Summer," "Autumn," and "Winter." Mark impressed underneath "Dixon, Austin & Co." (After the Whieldon models.) H. 8½in. (*Illustrated, Plate XII.*)

317. GROUP, BULL-BAITING, bull attacked by dog, near fore hoof crushing dog, man lying on ground, rope twisted round neck of bull; mounted on oblong flat base, coloured with mauve lustre. H. 8¼in.

318. CLOCK CASE supported by two figures; mounted on thin flat base, delicately coloured. H. 10¾in.

Case P Lambeth & Chesterfield, &c.

STONEWARE FIGURE BOTTLES

(*Nos* 319 *to* 323)

THE following are examples of the Stoneware Spirit Bottles that were made about 1832, and which appear in a variety of forms, the most interesting being the political bottles bearing the heads and busts of various Reform leaders and prominent men of the period.

They were manufactured at Lambeth, Chesterfield, and other potteries, and are often of considerable merit.

No.

319. BUST OF THE DUKE OF WELLINGTON forming a jug; brown glazed. H. 7¼in.

320. STONEWARE BOTTLE formed as head and bust of Daniel O'Connell holding a scroll; and inscribed: IRISH REFORM CORDIAL. Inscribed at back:

DENBY & CODNOR PARK
BOURNES POTTERIES
DERBYSHIRE

H. 8in.

321. A SIMILAR BOTTLE formed as William IV. Inscribed in front: WILLIAM IV. REFORM CORDIAL; at back:

LAMBETH POTTERY
DOULTON & WATTS
HIGH STREET
LAMBETH

H. 7¼in.

322. BUST OF NELSON, in the shape of a jug, pigtail forming the handle. Mark impressed "Doulton and Watts, Lambeth Pottery, London." H. 7½in.

323. FIGURE OF SIR ROBERT PEEL in the shape of a bottle, standing on circular base, holding in right hand scroll lettered "Bread for the Millions;" left hand supporting sheaf of corn, lettered on front of base SIR R. PEEL. H. 9½in.

WALTON FIGURE

No. 213 H. 5½in.

ENOCH WOOD &
WOOD & CALDWELL
GROUP

No. 181 H. 8¼in.

RALPH SALT
FIGURES

Nos. 236–237 H. 6¼in.

Case P — Rockingham

(*Nos.* 324 *and* 325)

ABOUT 1790 on Swinton Moor, near Rotherham, there was trading the firm Greens, Bingley & Co., who adopted a wonderful brown glaze known to the potters of the present day as "Rockingham Glaze."

Earthenware Figures and Busts were made by the firm, the most popular being "The Snufftakers," examples of which are occasionally found marked ROCKINGHAM.

The celebrated Rockingham Cadogan Tea-pots received this beautifully rich brown glaze, and were made in large quantities.

No.

324. FIGURE OF A BEAR formed as a jug, the head being the cup, lettered on strap "Bear's Grease." H. 11¼in.

325. FIGURE OF A MAN standing upright (one of a pair), in the shape of a jug; taking snuff; decorated in rich brown glaze. H. 9in.

Case P — J. Walley

THE Villa Pottery, Cobridge. About 1800 this concern was carried on by Mr. Warburton, and in 1835 by Messrs. Jones & Walley.

No.

326 to 328. STAG AND PAIR OF HINDS reclining. Mark impressed J. WALLEY'S WARE on one of the hinds. H. 5½in. and 4in.

GEORGE PALMER
& SONS PRINTERS
MARCH MDCCCXLV